

# Harold Lloyd Arrives in First 5 Reel Picture

In 'Grandma's Boy' He Makes  
His Biggest Imprint on  
the Screen.

Years ago Charles Ray made his first big imprint on the screen as a coward who was virtually blown out of his cowardice. This week at the Strand Harold Lloyd in "Grandma's Boy" is talked out of it. Ray did some of the best work of his career in his portrayal of a chicken hearted character.

In a similar role—one which moreover deals partly with the civil war, as Ray's picture did—Lloyd has at last reached the point of being worthy of having most of a program turned over to his torrid shell spectacles. The folks back home in Los Angeles who have watched him rise from the ramshackle Lonsome Lake comedies of his early days will be glad to learn that he has at last arrived and has made those spectacles as much a part of the national life as Charlie Chaplin's stunted mustache.

This is Lloyd's first five reel production, and might justly be termed his first serious effort, even though it kept the audiences in one long hurrah of laughter. Lloyd has perhaps had more story to his comedies than most film farceurs, and this time in a sustained effort at characterization he has also painfully extracted the slapstick. The rough and tumble effects are achieved in a plausible fashion, and Lloyd makes the most hardened spectator surrender without firing a single custard pie.

The yarn contrived by Hal E. Roach, Sam Taylor and John Hayes, tells of Lloyd's flying feet concerning a very timid country youth whose grandmother extemporizes a white fib concerning the manner in which the Confederate grandfather was cured of a like case of the shin shivers by means of a magic talisman, and practically wipes out the whole Union army staff at one blow.

In the dual roles of the boy and his own grandfather Lloyd's face is more explosively expressive than ever. The change from the weakling to the decisive man of action in the abrupt glow of determined animation flashes over him as swiftly as a flashlight. But Lloyd is as facile in deft expedients as ever, and there is superfluous hilarity in the scene in which the grandfather rival simply by making the bulky knight down repeatedly and get worn out in the process. There are other very humorous moments, and they serve to make this picture one of the loud guffaws of the new season.

Lloyd's "Second Hungarian Rhapsody" by the orchestra "Red Man Sport," a Sport Review; Director Paul's prologue, and a solo by Eldora Stanford, soprano, are undercurrents of the bill.

## Notes of the Stage

Owing to important changes in the cast the opening of "East of Eve," at the Edgewater Theatre, has been postponed from September 11 to Thursday evening, September 14. At the Main Street Theatre, Astoria Park, to-night William M. Goodhue will produce a farcical comedy, "The Man Who Came to Dinner," with a cast of characters including Jack Burns, Teddy Burns, Misses Marion West and Mary Vernon.

Two Shubert vaudeville units, controlled by Shubert, are scheduled for early opening. The first, a musical comedy, "Plenty of Pep," with Emil Casper and Miss Dolly Morley, will be seen at the Hartford August 11. The second is called "Foolishness," and it will open in Alhambra, with Abie Reynolds and Miss Edna, coffee violinists, as its headliners.

H. Wood had announced "East of Eve" to open Monday, September 11, and A. Brady, abiding by rules of the Broadway Managers Association, had planned to hold the opening at the Playhouse of "Dreams for Sale" until September 13. But Mr. Wood has postponed his opening until late in the week and Mr. Brady has moved "Dreams for Sale" up to Monday. The "Dreams for Sale" is by Owen Davis.

After two months as the guest and pupil of Miss Calve at her chateau at Aveyron, France, Miss Peggy West, who returned home on the President Harding and will arrive in New York on the Olympic, the R. F. Kelly circuit expects her first week at the Palace before she returns to "Marjolaine."

Jack Donahue, emcee comedian of the "Molly Darling" at the Liberty Theatre, making an exit at the end of his strenuous dance, Saturday night, and was knocked insensible and also received a cut over the right eye.

Louis Mann will see his new play, "The Dollar Dance," in New York early in October in Charlton Davidson's new comedy, "The Dollar Dance," based on the foundation of the Shubert Theatre.

Fortunio and Cirillo, Italian clowns, arrive on the Berengaria and will make their first American appearance at the Edgewater Theatre, to-night at the Shubert Theatre, New Haven.

George Sidney will open his season in "Welcome Stranger" under Sam H. Harris's management at the Bronx Opera House next Monday night.

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# 'BETTER TIMES' BEST OF HIPODROME'S SPECTACLES

New Film Play at Rivoli Has  
a Mechanical and Ob-  
vious Plot.



Miss Elina Hansen, premiere danseuse, and William Holbrook in the "Grand Opera Ball."

New Show Easily Overtops Predecessors—Ballet, Circus and Musical Comedy Combined in Notable Entertainment.

By LAWRENCE REAMER.

It became evident early in the performance of "Better Times," which opened the present season at the Hippodrome on Saturday night, that Charles B. Dillingham and R. H. Burnside had set out to establish some records in the beauty and grandeur of the spectacles at what has been justly called "The People's Theatre." When the final tableau was hidden behind the rising curtain—a new and beautifully embroidered one, by the way—it was plain that they had triumphantly succeeded. "Better Times" easily outtops its predecessors in all the qualities that make a great Hippodrome spectacle.

Mr. Burnside under Mr. Dillingham's direction has deftly combined ballet, circus and musical comedy. There are in the circus divisions of "Better Times," although they are not separated sharply but are so blended together that the Hippodrome favorites, Powers, Elephants, which have lost no trace of their gracefulness in the dance and their general skill as entertainers. Spurred on by Marceline they are at their best.

The wise old crow "Jacko" is as expert as ever in catching balls and dumbbells. He is one of the favorites kept from last year's program and at the first performance he was greeted with the applause that goes only to those who have earned their right to it by past service. He was as amazing as ever.

Orlando's horses, the same noble beasts that have filled the Hippodrome stage before with their presence, posed and pranced under the direction of their trainer, perhaps rendered a little more phenomenal than usual by the fact that they evidently do not in the least care about going through all these evolutions, yet do them as bravely. Mr. Burnside showed Apollo in his haute ecole steps, which he managed with uncommon dexterity, and in their changes kept better time to the music than his own feet at the Palace before she returns to "Marjolaine."

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# 'Burning Sands,' as Reply to 'Sheik,' Is a Weak Negative

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vious Plot.

George Melford's production, "Burning Sands," at the Rivoli this week, has been heralded as "the answer to 'The Sheik'." It had not been known hitherto that the public was waiting for a reply. Possibly the producers felt that because of the attendance on this earlier picture with Rodolph Valentino a demand was made for a new picture which would give some more hand made palm trees and went to it.

However, it does not seem very obvious just what the answer was, except that it appears to be a rather weak negative. Possibly the implication is that it's all right for a white girl to hurl herself at the head of a man in the desert, provided he's a white gentleman. Perhaps some doubt has arisen after "The Sheik" that a cold English beauty would throw herself away on a tanned caveman.

The new picture seems to suffer generally from confusion, despite the fact that a glaring spotlight seems to be constantly trained on every scene. The story, which is directed by Charles K. Harris, has just the sort of story line that might be expected from a popular song writer, with the ever reliable element of the girl who sells herself in marriage to a wealthy bachelor to save her father from disgrace. That is, she almost marries him, but at the eleventh hour an obliging automobile accident kills him.

All these accomplishments, however, are sagaciously enfolded in the story. Mrs. Castle, for instance, first winning the bachelor's admiration by her temperamental talents and dancing most effectively, it seems, under a pale blue light.

It is during the moment when she convinces a second story man who has broken into her room that she is herself a crook, the household that she is almost wobbles on the track. But when she induces him to rob the safe of the young man who intends to help her, the story takes a quaint turn that carries it around the dangerous curve. All things considered, it is the best model picture in which Mrs. Castle has ever had a chance to display all the changes of fetching gowns she can make.

OWEN MOORE IN A  
LIGHTSOME PICTURE  
'Love Is an Awful Thing'  
Screened.

Owen Moore has another lightsome, chuckle inspiring vehicle starting at the Criterion this week, and as in "Robert Rissling," it once more sets the perfect boob. "Love Is an Awful Thing," his latest Selznick production, treats of the dream passion in just the right mood for autumn weather.

Misses Marjorie Daw, Kathryn Perry and Alice Howell are others in an attractive feminine background who serve to make the picture an Anglo-Saxon. The picture is just about as well as its predecessor in the Moore series and just about as fatal to gloom.

Miss Marion Davies, in "The Young Diana," has moved down this week from the Rialto to the Rivoli, with Charles Chaplin in a revival of "The Pawnshop" and the rest of the agreeable bill with which Hugo Rosenfeld looks after the comfort of his regular weekly trade.

OTIS SKINNER RETURNS  
ON THE LINER FINLAND  
Actor Renounces Shakespeare  
for Tarkington Play.

Otis Skinner, accompanied by his wife, returned yesterday on board the Red Star Line steamship Finland, after a three months stay abroad, where he rested from the work done in "Blood and Sand" last season, and said that he had decided to "let the younger fellows" take a try at Shakespeare, because he himself had been brought up in it and wanted to do something different.

He is to revive the Rialto with the play "Mr. Antonio" this season and will be seen in that in an extended tour. Among others of the 655 passengers on board was Captain E. J. Harchant, U. S. A., who with Captain Eugene E. Regier has been studying at the cavalry school maintained by the French Government at Saumur, France.

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# MRS. CASTLE AT BEST IN 'SLIM SHOULDERS'

Shows Versatility in New Picture  
Versure at Capitol.

"Slim Shoulders" is the appropriate title for a new picture starring Mrs. Irene Castle, who has made a name for herself with many women. The picture, released by Hodkinson for exhibition at the Capitol this week, deals with a young society woman who carries the burden of retrieving her father's shattered fortunes on her shoulders, largely because they are so pretty. And Mrs. Castle, under Alan Crossland's direction, reveals them enough to have them form the bone and sinew of the plot.

This photoplay, by Charles K. Harris, has just the sort of story line that might be expected from a popular song writer, with the ever reliable element of the girl who sells herself in marriage to a wealthy bachelor to save her father from disgrace. That is, she almost marries him, but at the eleventh hour an obliging automobile accident kills him.

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# 12,000 FRANC GOWN STIRS U. S. BUYERS

Threaten Revolt Over High  
Prices of Paris Modistes.

PARIS, Sept. 3. (Associated Press).—Twelve thousand francs asked for one of the latest Parisian evening gowns has started a revolt among buyers here, most of whom are Americans. They fear this is the beginning of an attempt to force prices up to 10,000 francs a gown mark for the best things, and they say they will boycott Paris rather than pay such prices.

This creation, the most expensive yet offered, is studded with rhinestones cut to imitate diamonds. It is of white satin, 1,500 to 2,000 francs.

The American buyers say this year's excessive prices will force American shops to depend more and more on domestic creations.

AMUSEMENTS.  
AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE & J. J. SHUBERT.

WINTER GARDEN 8th & 50th, Eves. 8:20  
LAST WEEK—MATINEE TO-DAY  
SPICE OF 1922  
VALENSKA SHUBERT, NANA HALPERIN, GEORGE PRICE, and SUPERB GAY

49th St. W. 49th, Eves. 8:30  
WHISPERING WIRES  
HOLIDAY MATINEE TO-DAY  
SHUBERT 14th W. 49th, Eves. 8:30  
HOLIDAY MATINEE TO-DAY  
RAMBAU In the Comedy Classic  
RAY CONSTOCK MORRIS GAY

49th St. W. 49th, Eves. 8:30  
CHAUVEAU  
HOLIDAY MATINEE TO-DAY  
SILKIN THEATRE, W. 42d St.  
Eves. 8:20, Mat. To-day & Sat. 8:30  
BARNEY BERNARD and ALEXANDER CARR in a new Comedy, "HARVEST MOON"

th Month—Last Week  
BUOY MAT. TO-DAY 8:30  
Dover Road  
By Milne with Chas. Cherry

CAT NATIONAL  
HOLIDAY MATINEE TO-DAY  
BELMONT W. 48th, Eves. 8:30  
Mits. To-day, Thurs. & Sat.  
The Big Hit  
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